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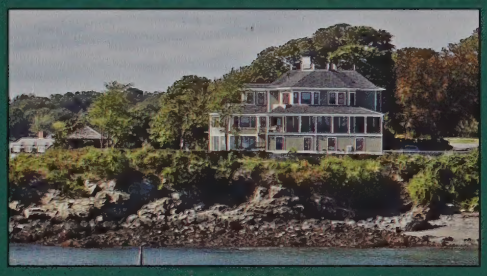
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Manchester, MA

Elegant white brick Colonial set on 21+ acres with distant ocean views and period details. Beautifully landscaped with a terraced pool, this residence features a brick breakfast nook, and a formal fireplaced living room opening to a fireplaced dining room. Offering 6 bedrooms and 4.5 baths including a fireplaced master bedroom. $1,790,000



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"Cragmere", breathtaking Shingle style estate on a 2+acre oceanfront peninsula completely renovated in 2006. Featuring ocean views from every room, this residence offers Poggenpohl kitchens, a sunken living room as well as an oceanfront guest cottage. Offering 6 bedrooms, 5.2 baths including a master suite with private baths. $5,900,000



Manchester, MA

Exquisite Neo-Georgian Mansion situated on 3.5 acres, with in-ground pool surrounded by gardens and specimen trees. This residence features period details with high ceilings, oak floors and moldings, formal living and dining rooms with fireplace, library, sitting room, large kitchen, 8 bedrooms and 6.5 baths including master suite. $3,250,000



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Spectacular Ocean views from this Carriage house with the flavor of Southern France. This unique Carriage House features character throughout with a 44-foot living room with fireplace, an octagonal sun room, dining room, sitting room, large bedrooms and 2.5 baths. Accented by stone walls, magnificent gardens with a stunning infinity pool. $1,650,000



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Friday, November 26, 2010 | 7 pm

Exclusive champagne reception at 6 pm for Corporate Sponsors and Honorary Committee members

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Show included with museum admission

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$1,000 provides buses so 250 students can experience learning in museum galleries

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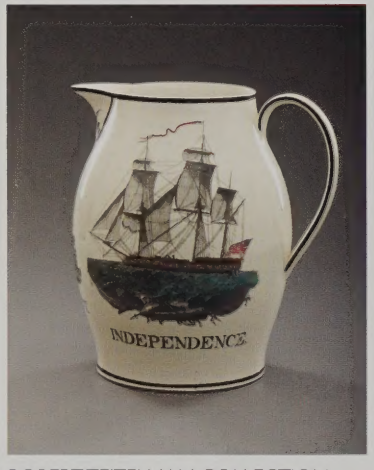


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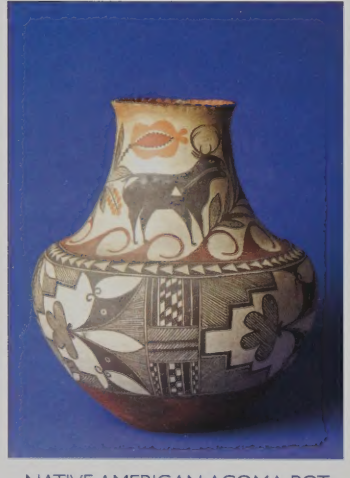




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FOREWORD

On behalf of the Board of Trustees and Overseers and staff, I am delighted to welcome you to the Peabody Essex Museum's 38th Annual Antiques Show. A Thanksgiving weekend tradition, the Annual Antiques Show transforms PEM for a few magical days. Twenty-eight world-class dealers bring the finest rugs, furniture, ceramics, silver, glassware, paintings, prints, estate jewelry, books and decorative arts to the museum, to consider, collect and be inspired by.

In addition to providing visitors with the opportunity to add something special to their personal collections, the Antiques Show serves a vital purpose. For nearly 40 years, proceeds from Antiques Show Preview Party tickets, dealer booth rentals, catalog advertising, and corporate sponsorships have provided crucial funds that help support the museum's education and school outreach programs, serving thousands of children each year.

Now more than ever, this support is essential. It comes at a time when the need for educational assistance to K–12 schools in Salem and beyond is critical, a time when students and families struggle with severe cutbacks in school budgets and changing curricular priorities. Art is an important product of exceptional creativity, and research demonstrates that interacting with art and creating art amplifies our capabilities to think creatively and critically. These are the valued skills our children and grandchildren need most for their future. Educating and inspiring the next generation of global citizens is central to PEM's mission.

An event of the scope and scale of the Antiques Show is possible only through the hard work and dedication of many volunteer leaders. I would like to thank and credit the 38th Annual Antiques Show Committee, led again this year by Committee Chair Elise Wolcott. Their support and hard work are essential to the success of the Show.

I also wish to thank the Show's Premier Sponsors, Eaton Vance Management Counsel and Northeast Auctions; our Participating Sponsors, Danversbank and Landry & Arcari Oriental Rugs and Carpeting; and our In-Kind Donors, Commonwealth Wine and Spirits, Deschamps Printing, Jules Catering, and Louise Michaud, Photographer. Additionally, we express our deep appreciation to the many Show dealers who are participating this year, led by Dealer Manager Christine Crossman Vining.

I hope you enjoy the 38th Annual Antiques Show. I invite you to browse the booths and discover many treasures from our dealers to take home with you!

Sincerely,

Dan L. Monroe
Executive Director and CEO

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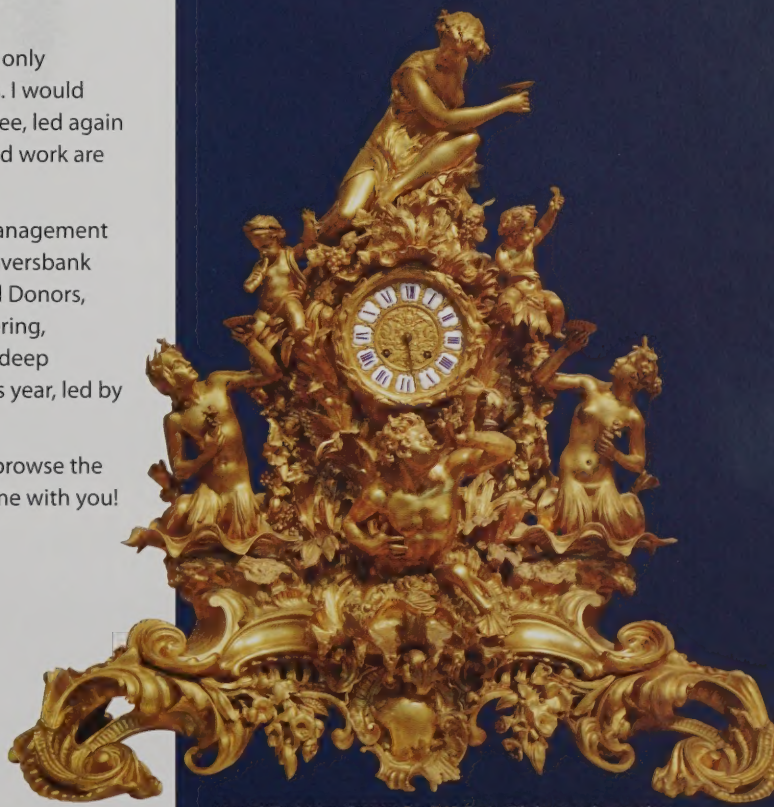
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Mantel Clock (detail),1848, Raulin à Paris. Gilt-bronze, brass, glass. Peabody Essex Museum, gift of Mrs. William Crowninshield Endicott.

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GREETINGS FROM THE 38TH ANNUAL ANTIQUES SHOW COMMITTEE

Welcome to this annual Thanksgiving weekend tradition that supports the museum's many education initiatives. This is a very special event that we are all honored to take part in. We would like to take this opportunity to acknowledge, with great appreciation and admiration, the many individuals and corporations who have contributed to this year's success.

- Elise Wolcott, our Committee Chair, for her limitless energy and leadership throughout the planning process
- Dan Monroe, PEM Executive Director and CEO, and the Board of Trustees and Overseers for their continued commitment to this Committee and the Annual Antiques Show
- Premier Sponsors Eaton Vance Investment Counsel and Northeast Auctions
- Participating Sponsors Danversbank and Landry & Arcari Oriental Rugs and Carpeting
- The many individual donors whose leadership support of this year's Preview Party provides essential funding for the museum's educational programs, which serve thousands of schoolchildren and families each year
- In-Kind Donors Commonwealth Wine and Spirits, Deschamps Printing, Jules Catering and Louise Michaud, Photographer, in addition to the many garden clubs and florists who donated the beautiful arrangements placed throughout the Show
- Media Partner *Antiques & Fine Art* magazine and Media Sponsor 90.9 WBUR, Boston's NPR news station
- All the advertisers, for making the catalog a fundraising success in these tough times
- The Show's exhibiting dealers and Christine Crossman Vining, PEM's Dealer Manager, for bringing such amazing things to the Show every year
- PEM's Creative Services Department, for their expertise in designing the invitation, catalog and all the other Annual Antiques Show marketing and promotional materials
- The entire PEM staff, especially Robert Monk, Henry Rutkowski, Lauren Fairweather, Susan Lawrence, Cecily Pollard and the departments of Development, Marketing, Exhibition Planning and Construction, Maintenance, Security and Guest Services for their input, cooperation, support and hard work. None of this would be possible without you!

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From left: Oliver Wolcott IV, Cornelia Wolcott, Oliver Wolcott III, Elise Wolcott

38TH ANNUAL ANTIQUES SHOW PLANNING COMMITTEE

Elise Wolcott, Chair

Elise has been a supporter of the Peabody Essex Museum for several years. A native of Virginia, she worked for the Wildlife Conservation Society in New York prior to moving to Wenham, Massachusetts. She has served on the boards of the Wenham Village Improvement Society, the Wenham Museum Antique Show and the Ellis Memorial Antique Show in Boston. She is a member of the Vincent Club, a board member of the Colonial Dames, a sustainer of the Essex County Garden Club, and a member of the North Shore Garden Club. Elise is married to Oliver Wolcott III, who serves as a Senior Vice-President at the prestigious Morgan Stanley Smith Barney. Ollie's grandfather, Oliver, was a volunteer at PEM. After his retirement from the Bank of Boston, he would bring in his bagged lunch along with a martini to PEM and spend the day cataloging. A garden at PEM is named for him and his wife, Sybil.

Elise and Oliver have two children, Cornelia, cum laude graduate of Georgetown University, and Oliver IV, a fifth grader at Shore Country Day School.

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All listings as of November 10, 2010



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All listings as of November 10, 2010



Wendy Panchy, left, and son, Peter, in blue, enjoy a PEM Pals program in Bartlett Gallery. Photo by Kathy Tarantola/PEM.

art *for* ALL

For one family, PEM is where their children learn and grow

By Casey Roland, contributing writer

The first time Wendy Panchy and her 5-year-old son, Peter, attended a PEM Pals program, they were swept away by a member of the Boston Ballet reading Swan Lake. In fact, they were swept onto their feet to test their own ballet skills under beautiful flower boughs in the Atrium. "I was hooked that day," Panchy says.

Panchy signed up for a family membership, which she says has more than paid for itself. She and Peter attend the museum at least once a week for the PEM Pals preschool program and the whole family visits once a month. Nine-year-old Ben especially liked *Rare Bird of Fashion: The Irreverent Iris Apfel.*

PEM Pals is more than an early literacy program or a way to learn about and create art. It's about forming bonds. Peter is very attentive during the program, Panchy says, but he also enjoys playing with the other children in the Atrium before and after each session. PEM has become a learning tool, she says, that "grows with the children. It is exciting to have a place that the kids won't outgrow, and where their understanding of art will deepen and change with them."

During a PEM Pals program in the Asian Export Art: Japan Gallery, everyone — children and adults alike — listened closely to docent Deb Benvie read *The Gingerbread Man*. For Peter Panchy, who loves being read to, the time set aside for stories gives him the opportunity to engage in the museum experience at a level he can understand.

Afterward, children explored the gallery, became engaged with the artwork and asked questions about the objects.

"Seeing many of the same families week after week learning about the museum, making friends and having fun is wonderful," says Lisa Incatasciato, family programs coordinator. "The pure enthusiasm that the children bring to the museum to learn and play is contagious!" Incatasciato says she's grateful to work with local storytellers, teachers, dancers and staff who give PEM Pals depth and enable visitors to look at the collection from different perspectives.

The Panchys enjoyed *Polar Attractions* and seeing works of art in the Asian export galleries. *Origami Now* was an especially big hit — the boys spent a lot of time at the exhibition and at home constructing their own origami creations. "We've always encouraged art in appreciation and practice," Panchy says. Ben and Peter especially like making art inspired by what they learn at the museum. "The crafts at the end of the meeting make PEM Pals something we won't miss." As for his favorite times at the museum, Peter says, "There are so many good ones. I can't choose!"

PEM Pals, for preschoolers and their caregivers, meets weekly on Wednesdays. For themes and schedules, please visit pem.org/calendar.

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THROUGH JANUARY 2, 2011

The Emperor's Private Paradise: Treasures from the Forbidden City

THROUGH JANUARY 9, 2011

Organized by PEM in partnership with the Palace Museum, Beijing, and in cooperation with World Monuments Fund.

Fish, Silk, Tea, Bamboo: Cultivating an Image of China

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The Emperor's Private Paradise: Treasures *from the* Forbidden City

On view through January 9, 2011

The ART *of the* IMPERIAL COMMISSION

By Lisa Kosan, director of editorial and design

The Qianlong emperor wrote philosophical poems in elegant calligraphy. He painted orchids that required his focused attention. A serious connoisseur and patron of Chinese art and antiquities, he was fully involved in the works created in the imperial studios.

The emperor reportedly made frequent visits to painters in the palace atelier, the Hall of Fulfilled Wishes *(Ruyiguan)*. He might direct a motif or theme, perhaps suggesting a painting of rice cultivation, or asking that one of his poems be inscribed on a decorative stone. Chinese artists working in these ateliers during the 1700s grew accustomed to the emperor's dictates and occasional changes of mind.

"The Qianlong emperor had closer relationships with his artists and the Jesuit missionaries who trained them, and commissioned more objects, than most emperors," says Nancy Berliner, the exhibition curator and curator of Chinese art at PEM. "He wanted to see European techniques integrated into Chinese aesthetics. He also pushed his artists and artisans to do innovative work."

Giuseppe Castiglione, an Italian missionary with whom the emperor had a close relationship, died in 1766, before work began on the Qianlong Garden. Castiglione's skills in trompe l'oeil (fool-the-eye) painting and his ability to convey perspective and volume, however, were not lost with his death. The emperor directed one of Castiglione's Chinese disciples — Yao Wenhan, already an artist in the imperial court — to paint a grand interior scene in perspective style, of women and children celebrating the New Year.

The mural, on view in *The Emperor's Private Paradise: Treasures from the Forbidden City,* reveals painting techniques and an understanding of mathematical perspective rarely seen in Chinese traditional paintings. Images recede in space and the effects of light enhance the sense of volume: a woman looks at her reflection in the sheen of a painted lacquer panel. The mural also includes a rare example of including smaller paintings within the painting, each meant to look as if it is inset into the room partition panels. Yao Wenhan invited others in the atelier to contribute their work on these smaller paintings, which were then signed and marked with a personal seal.

The Qianlong emperor greatly enjoyed visual tricks, and he also commissioned several portraits of himself seated on a couch-bed with a smaller painting hanging in the background. The portrait behind him would also be a self-portrait. "He playfully titled one of the paintings *One or Two?*" Berliner says. "The emperor was fascinated by mirrors and reflections, and also by philosophical questions of dualities and illusions and reality." Many visual tricks and European mirrors appear in the art and architecture of the Qianlong Garden and in the exhibition.



Throne, from Supreme Chamber of Cultivating Harmony *(Yanghe Jingshe)*. Zitan, bamboo, jade, semiprecious stones, lacquer. © Palace Museum.

Interior Scene, from Bower of Purest Jade *(Yucuixuan)*, 1700s, Yao Wenhan and others. Ink and colors on paper. © Palace Museum.

"From the art he surrounded himself with, you get a sense of Qianlong as an intensely engaged and creative person who always had ideas to experiment with this and that," Berliner says. The ideas would come from the emperor's travels where he would see architecture, gardens and paintings using ancient as well as new artistic techniques. He came upon bamboo thread marquetry in the south, as well as embroidery that appears identical on both sides of a fabric. The emperor also adopted techniques from Tibet and integrated them into artworks he commissioned that reflected his devout Buddhist beliefs and practices.

"The range of art the emperor chose shows that he yearned to reflect the Chinese aesthetics of scholars and their sentiments, but he also liked to be flamboyant and innovative, characteristics that are not always scholar-like," Berliner says. A throne in the final exhibition gallery, for example, has lacquer, inlaid stone, jade, mother-of-pearl and the bamboo thread marquetry he admired. "There's skill piled on top of artisanry piled on top of technique. Nothing about this throne is restrained," Berliner says. "The exuberance the emperor had for diverse ideas, techniques and emotional expressions that are apparent in the many masterpieces in this exhibition fully reflect the enthusiasm of this multifaceted emperor."



Portrait of the Qianlong Emperor Celebrating the New Year (detail). Ink and colors on silk. © Palace Museum. The many faces in the mural are depicted in a European manner using a shading technique.

57th Annual

WINTER ANTIQUES SHOW

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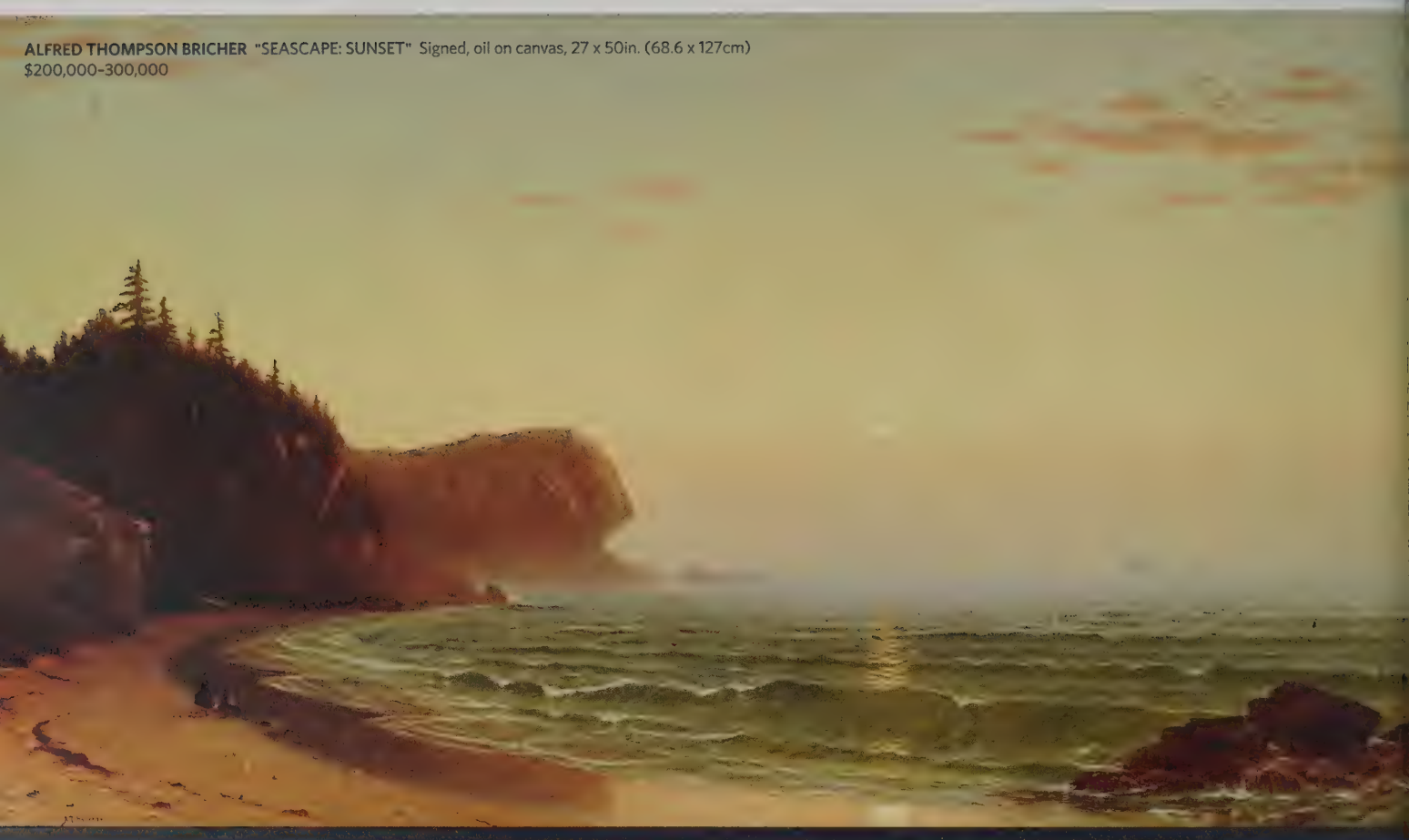
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PEM's school programs blend interactive gallery lessons with hands-on activities in the Art Studios. Developed by talented museum educators and presented by trained volunteers, many of whom are retired teachers and school administrators, the programs support what today's research shows: that arts-based learning has a positive impact on a child's overall education.

"Thanks for taking us to the museum and doing a lot of activities with us. I wish it could have been a month. I cherish all the creations I made. I hope I can come back."

Luis, 14, Arts Adventures Club summer program participant

"I really liked how the story and project related to the collection. My daughter has a new cousin from Korea, and this was really great for her to learn about."

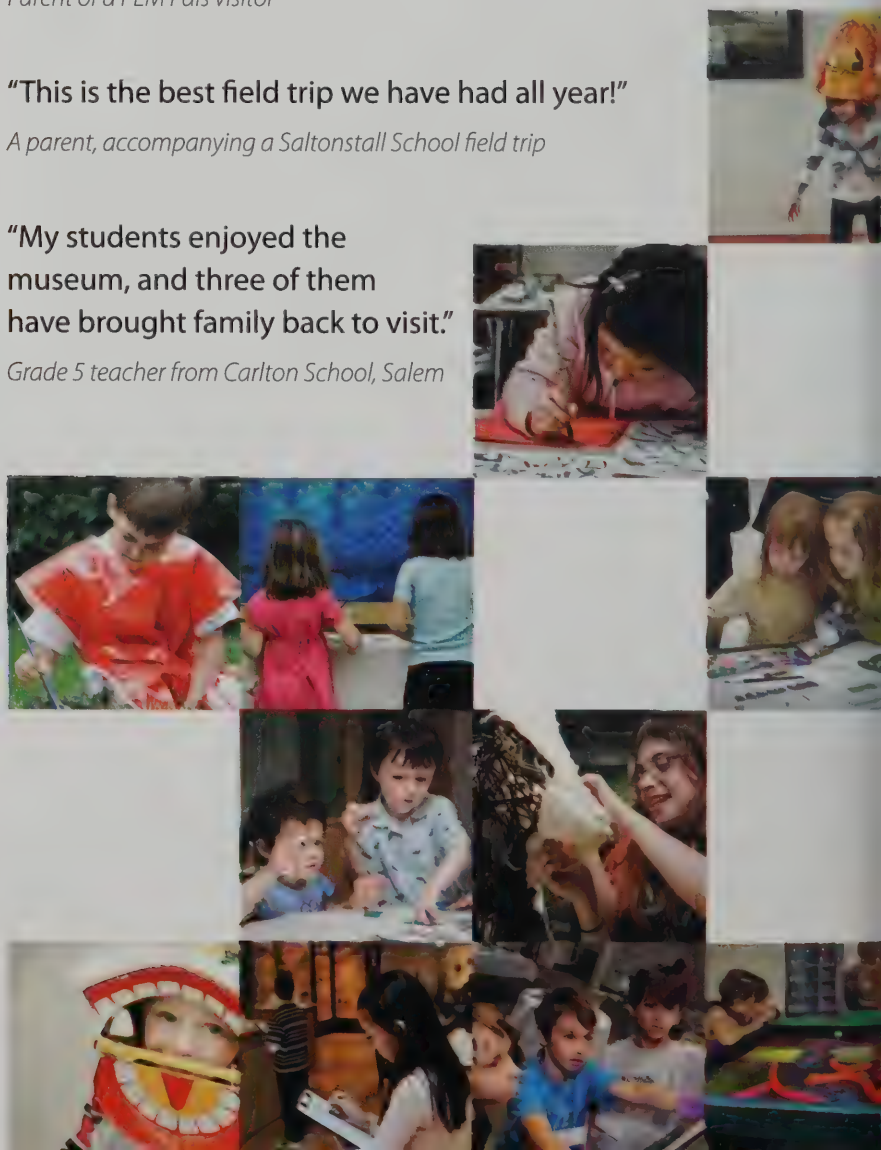
Parent of a PEM Pals visitor

"This is the best field trip we have had all year!"

A parent, accompanying a Saltonstall School field trip

"My students enjoyed the museum, and three of them have brought family back to visit."

Grade 5 teacher from Carlton School, Salem





"You're here already? It's too fun — it goes too fast!"

Arts Adventures Club summer program participant, when his mom picked him up

"I love the interactive nature of this space. It is so accessible for children of all ages. How wonderful for the children to create their own work of art and for it to be on display!"

Visitor, March 2010



"I save the art projects we do here. They are great, and when she is older she will have work she made while at a museum."

Parent of a PEM Pals visitor

"We have been singing the songs we learned here at home all week."

Parent of a PEM Pals visitor

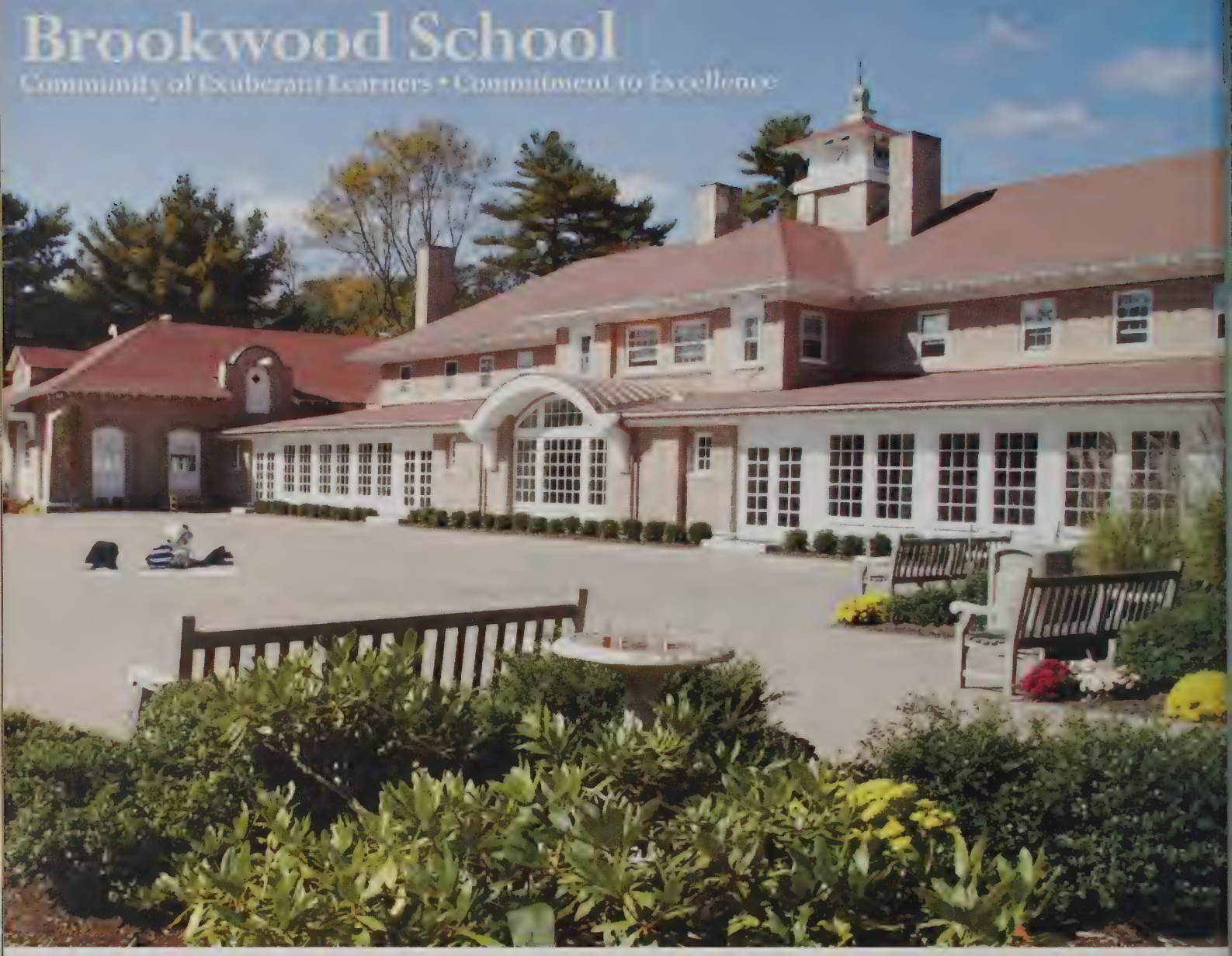
"My students feel more comfortable speaking intelligently about this very grown-up subject, the China Trade. They know what to look for beyond the superficial, with an enhanced vocabulary — new words and concepts that evolve just by reacting to a painting, pretending you are part of it — or in making up a story about the situation depicted."

Grade 5 teacher from Lynn, commenting on the Multiple Visit Partnership Program



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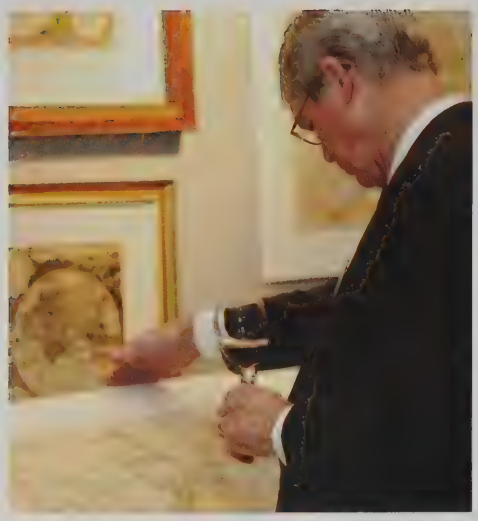
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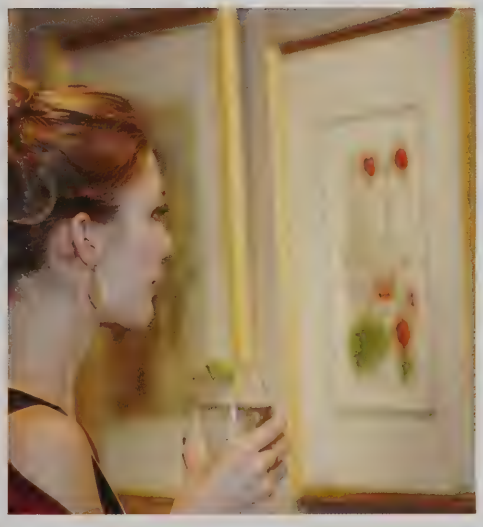
















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Beverly Farms, Massachusetts

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MA1434

Gloucester, Massachusetts

RED GABLE

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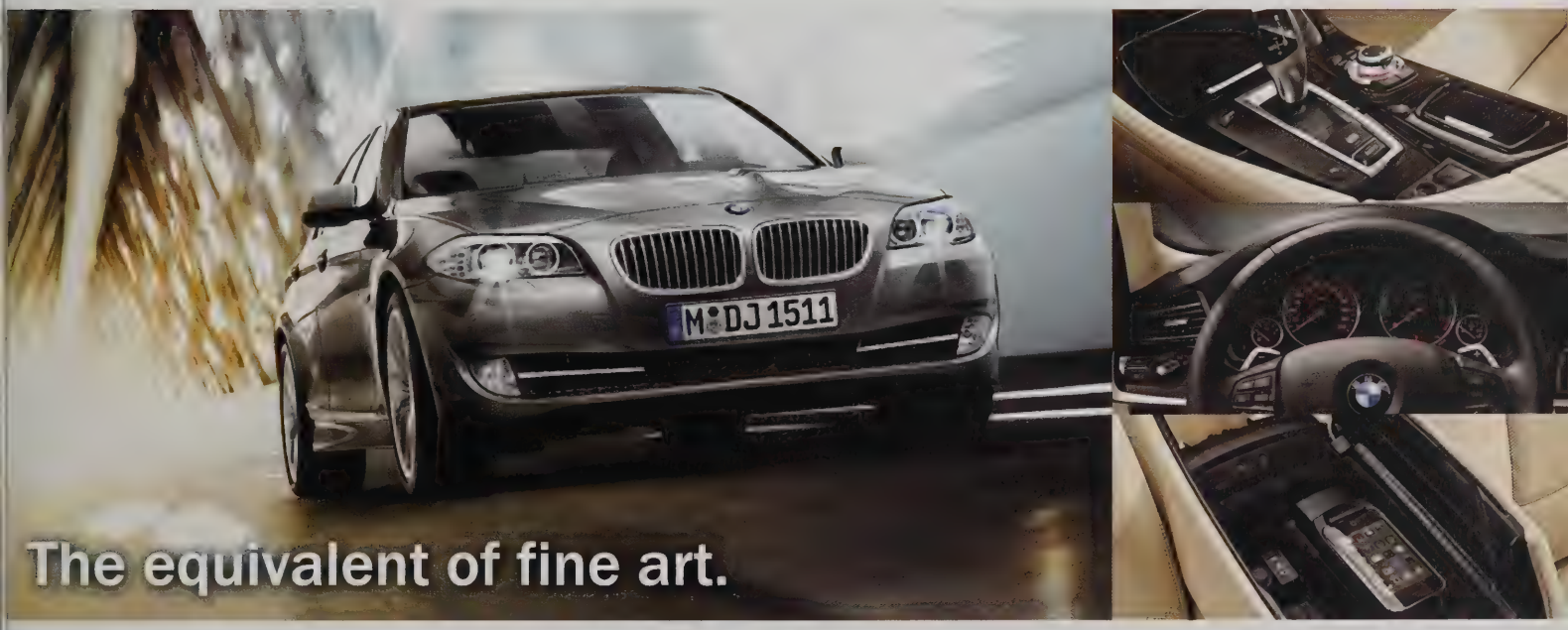
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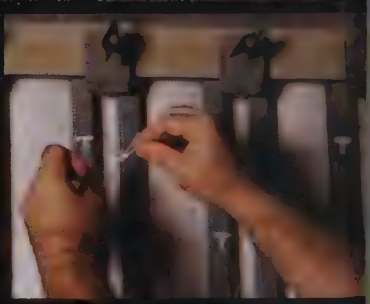
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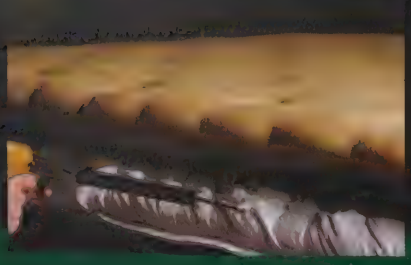
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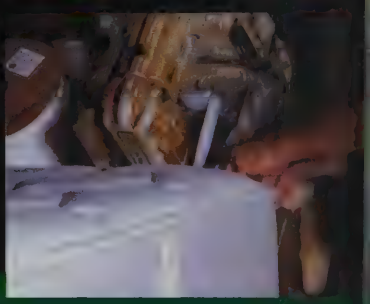
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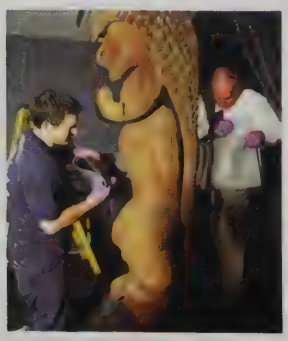
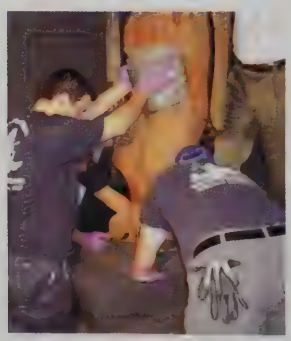
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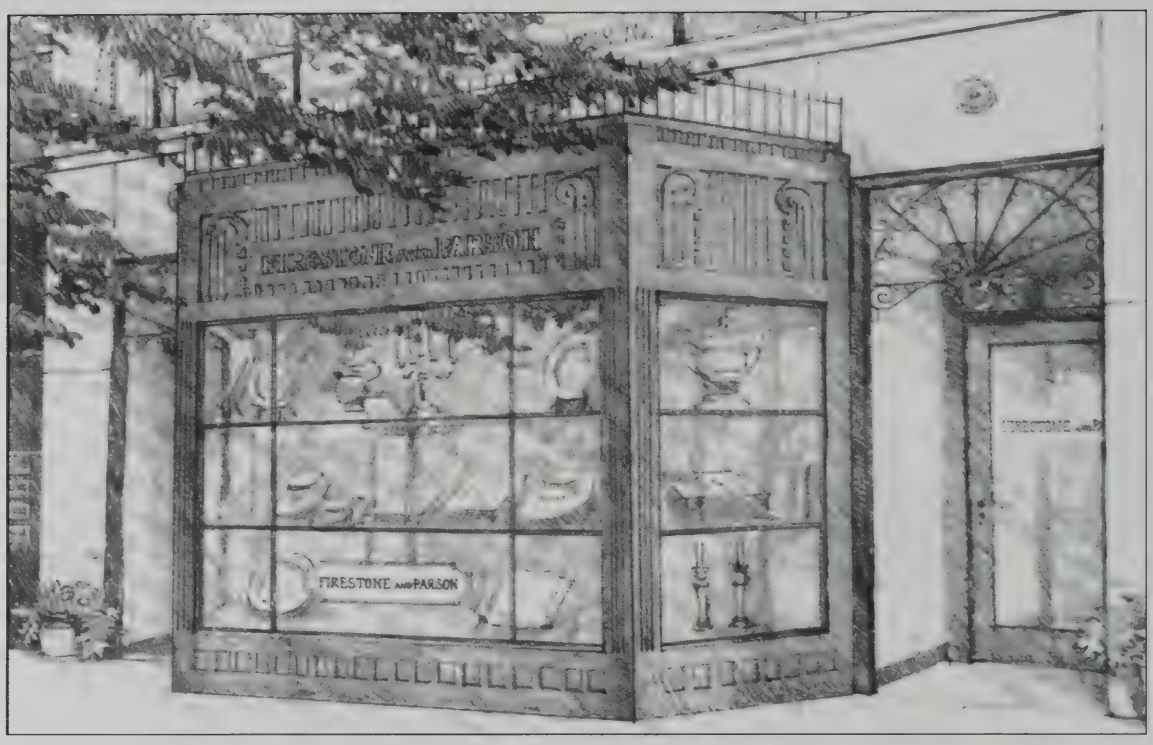


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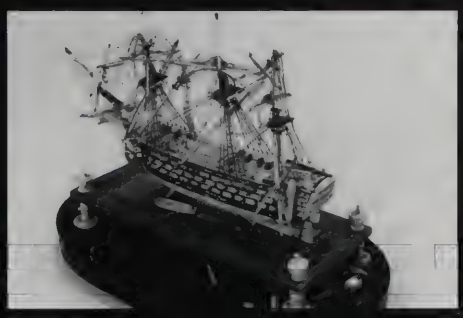
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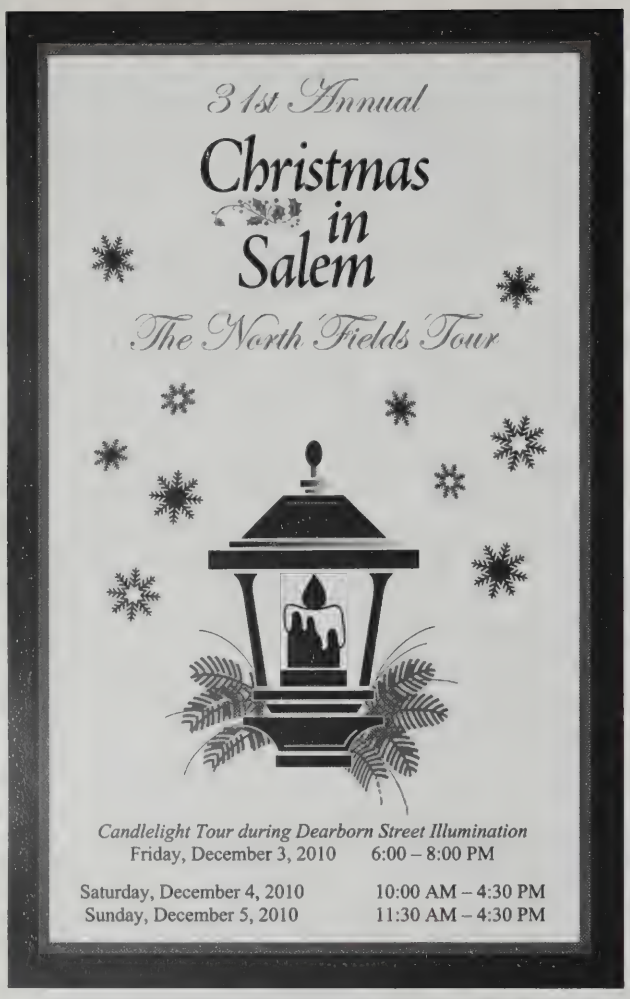
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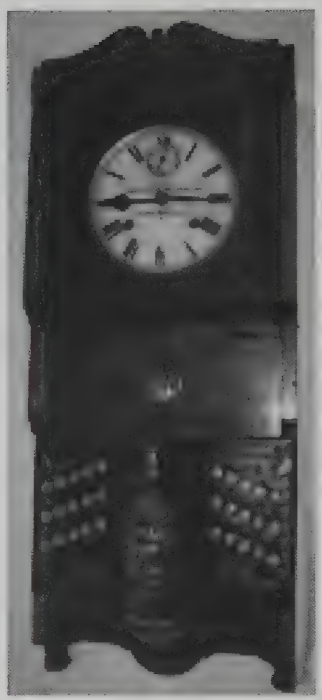
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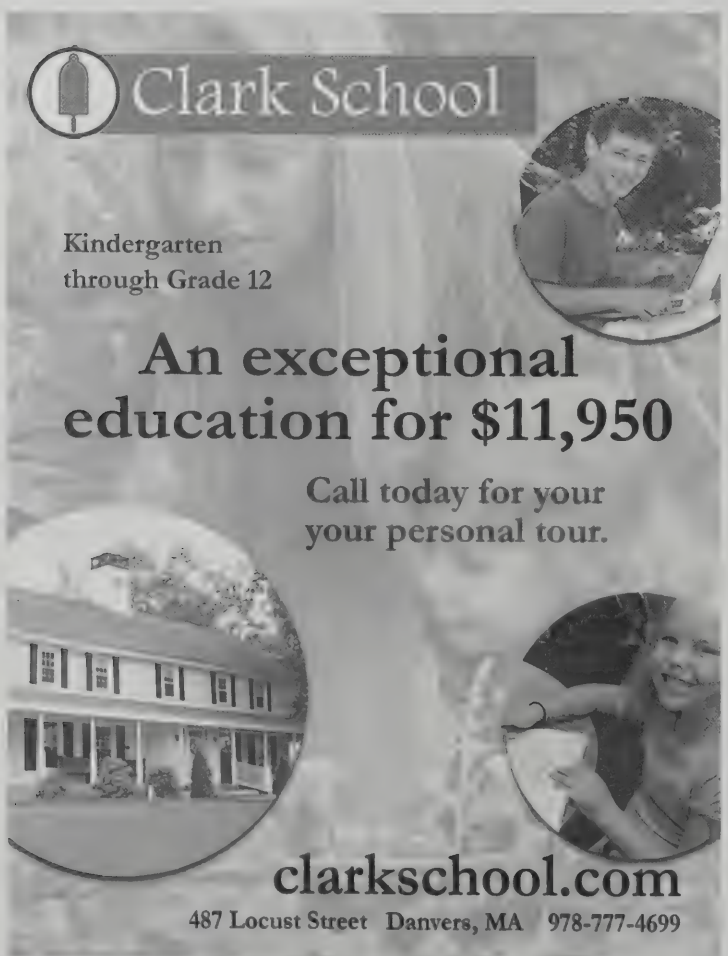
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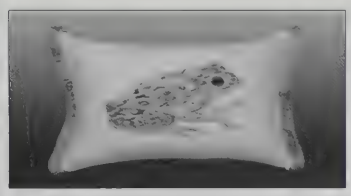
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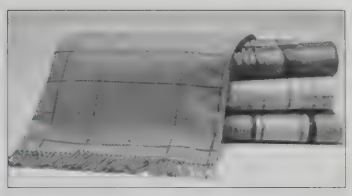
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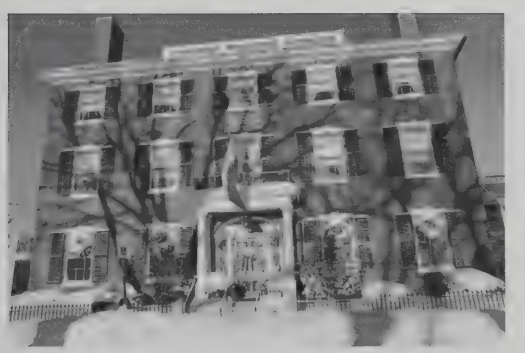
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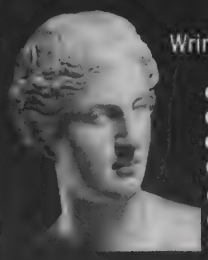
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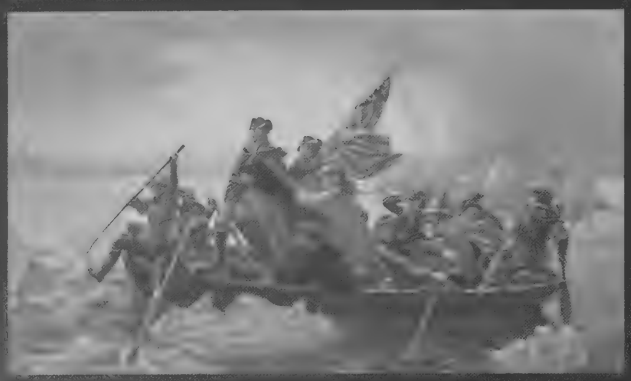
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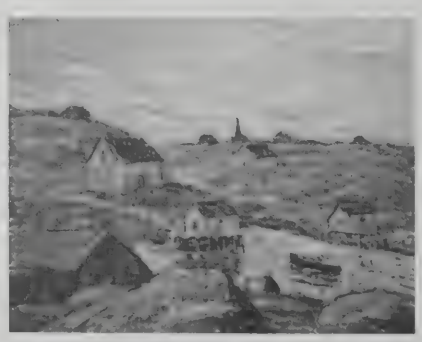
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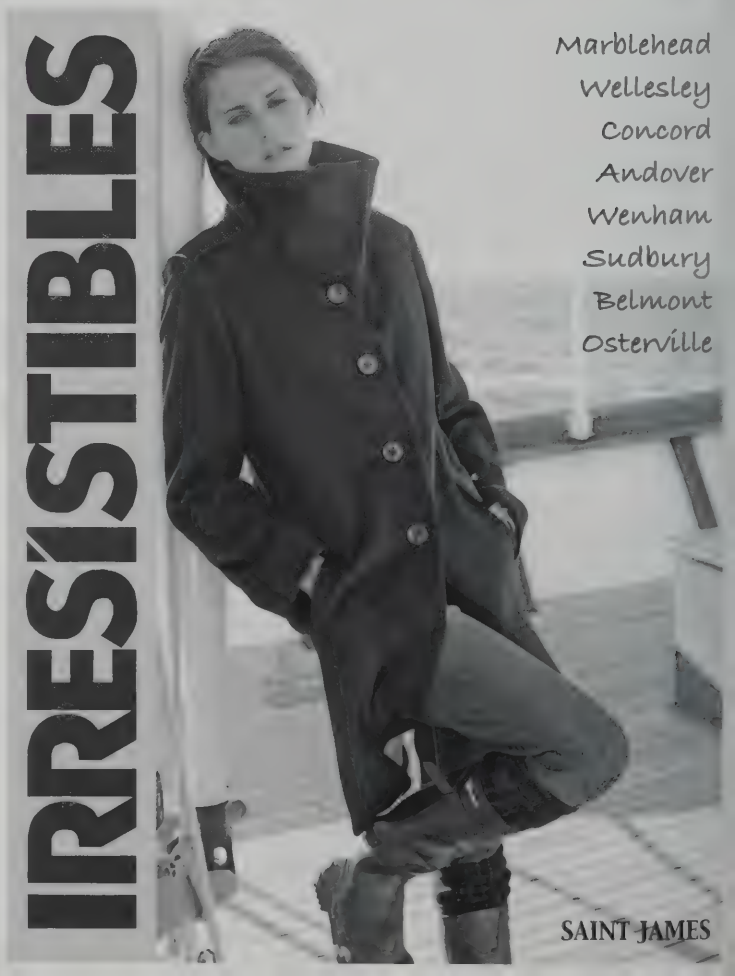
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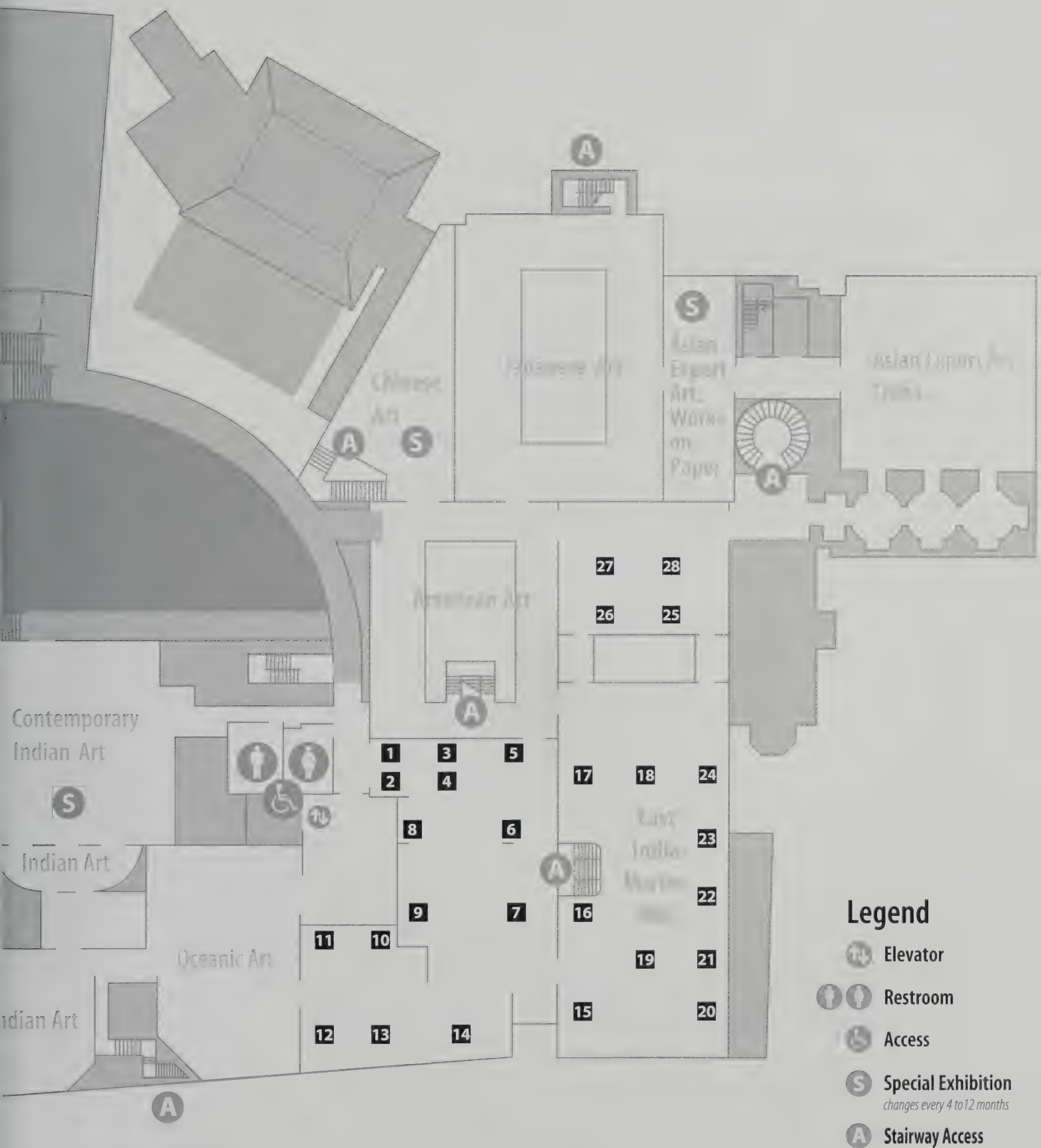
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Mandala Fine Arts

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A bronze snake-form oil lamp, Western Han Dynasty, 54 cm height
Oxford Authentication by Doreen Stoneham, certificate No. C204c75



Detail of a Persian Bidjar
Circa 1930 size 7' x 13'2"

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